

## SUMMER CORRESPONDENCE.

A TABLEAUX PARTY—A FANCY-DRESS HOP OF THE MUGGIES—GRAND BALL AT THE CONTINENTAL.

From Our Special Correspondent.

LONDON BRANCH, Saturday, Aug. 18, 1866.

If Saratoga were a Sahara, Long Branch is a Babylon. Two thousand people with nothing to do must be amused, and last night an exhibition of *Tableaux Vivants* at the Mansion House, a Children's Fancy-Dress Hop at the Metropolitan, and a Grand Ball at the Continental, announced their various attractions through programme and placard, and won, each its share, the general eye, and ear, and feet.

The *Tableaux* were for the benefit of St. James' Episcopal Church; so through a mingling of evangelical and worldly motives we went there. The *Mansion* was built, is very low, & the platform was raised two feet from the door, and in consequence only the first rows of spectators were able to see it at all.

When the curtain rose for the first time the footling, heated, and wretched hundreds behind these formous sitters, stretched twisted necks, and strained aching eyes to see the struggling branch of a Pre-Raphaelite tree, and small circles of light, and the like, which were to be seen to be a series of golden stars, a dinner-plate, a circular saw, an iron pot, a star of the moon, and a tambourine. As the representation was called "A Gipsy Scene," the tambourine theory was most warmly espoused, and finally triumphed over all dissent. To add to the scenic effect of this picturesque grouping, the audience forgot to have the gas in the auditorium extinguished, and the eager multitude gazed from center of brilliancy into the gloom to a scene of blackness. This blunder was rectified, after the first representation, however.

THE RACE TO THE SWIFT.

Then there were the horses. I never looked at them that hoped did not grow more and more insignificant until I grew very uncomfortable at being one of them. It seemed that my race would be infinitely finer if horses and not human beings had the entire management of the race, and the discussion of "down in front" and the hissing of the disaffected in obscure corners. This picture was a group of individuals without any object in life. It appeared, but to prostrate their elbows in angular attitudes and gaze in stage amazement at something in the dim background, which, as we saw a truncheon, or a battle-axe, or a broomstick, or a mop, or a clothes-pole, or the staff of a drum-major, all the time of our suspense, and this was posed to us on the cap, or a caplet, or a saucer, or a maypole, or whatever elementary was native to the soil where that preposterous Queen flourished. The curtain rose a second time to discover her suffering from whatever emotion is expressed in one arm glued to the side and the other shrunk. As the mysterious emblem of authority above-described was pointed directly at her corset, we decried that it must, after all, be some specimen of an antique, ante-dating gunpowder and gunpowder—almost as uncertain as "dugoes" were before the Peasant.

Horse-races, too, are a charming excitement. So long as we cannot have full-light in America, it is well something should, in a measure, take their place. Only the riders come to grief, which is a comfort. To be sure at Saratoga no one was killed, and certain lookers-on felt highly gratified—they had got their money's worth; but two riders were severely injured, and this was a slight compensation for the excitement.

The third tableau was "Margaret at the Spinning Wheel." Faust, directly behind her, gazed rapturously at the back of her hair, which was all of her beauty visible at that angle, and pantomimically expressed his eagerness to die for the pleasure of such charms. The Margaret had magnificently draped trusses, to see which was a compensation for men peril to life and limb, encountered in climbing up the walls to obtain even a glimpse.

The next picture, "Faust and Margaret at the Window," was no doubt sentimentally charming; but, after the most frantic effort, we could only see the jewel in Faust's cap.

Mary, Queen of Scots, whose beauty cannot rest, was still more fanciful, and still more insignificant until she was given to Mary, Queen of Scots, who was her mother, and was still giving her in exhibitions of this kind some little pleasure. Faust and Margaret were arrested by the Detectives Bell and Schneider of the Second Court.

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